

DRAFT 1.0

2. Publication and Development of Educational Materials

The nominee should demonstrate evidence of outstanding achievement in at least one of the following areas:

- **authoring or co-authoring influential textbook(s) for use in the graduate, undergraduate, or secondary film and/or media studies classroom**

[I guess this is where David Bordwell takes the award]

1. editing---Jump Cut, and articles from it, is widely used for classroom materials; since going online it is even more available and accessible (we have to make this an argument, I suppose.

2. My most widely taught articles seem to be:

"Notes on Melodrama and the Family under Capitalism," in Marcia Landy, ed., *Imitations of Life: A Reader on Film and Television Melodrama* (Detroit: Wayne State U. P., 1991). Reprint of 1980 article. "Notes on Melodrama and the Family under Capitalism," *Film Reader* no. 3 (1980), pp. 40-47.

A lot of people have told me that they've taught this and it really worked well with undergrads.

"Marxism and Film," *The Oxford Guide to Film Studies*, ed. John Hill and Pamela Church-Gibson (Oxford: Oxford University Press, 1998), 106-113. Reprinted in: "Marxism and Film," *Film Studies: Critical Approaches*, ed. John Hill and Pamela Church-Gibson (Oxford: Oxford University Press, 2000), 104-111.

I think this is actually the best single short essay on the subject

"Cultural Appropriation and Subcultural Expression: The Dialectics of Cooptation and Resistance." <http://www.rtvf.nwu.edu/studies/people/kleinhans/cult_and_subcult.html> [nonjuried publication of a work -in-progress, periodically updated, includes Quicktime clips from film/video to illustrate the analysis]

this is widely linked to from cultural studies sites, etc.

- **authoring or co-authoring influential books or essays on pedagogy, teaching methodology, and/or practice in the field**

"Teaching Sexual Images: Some Pragmatics," *Jump Cut* no. 40 (March, 1996), pp. 119-122

This is a model not just of a particular course, but a careful explanation of why one should construct a course or unit in this way, particularly in terms of classroom politics and ethics

"Teaching the 'Other,' Being White, Male, and Middle Class," *Jump Cut* no 38 (June 1993), pp 127-130.

This came out of several presentations to teachers; it was recruited for an anthology on multicultural teaching and then subjected to such obnoxious criticism that I withdrew it and published it in JC.

with Manji Pendakur, "Learning Together: Team Teaching a Course on Third World Film from a Shared Marxist Perspective, *Jump Cut* no. 33 (March 88), pp. 82-90.

Can cultural studies and political economy be reconciled? with enough beer and dinners on Devon Ave, yes!

- **creating useful CD-ROMS to aid in film and media pedagogy**

Ha ha, when I started we did slide shows and hand typed handouts--I guess I failed by not making CD-ROMs and PowerPoint presentations.

- **producing quality educational films, videos, or DVDs for use in the graduate, undergraduate, or secondary film and/or media studies classroom**

Oh, those quality films! What was I thinking by not doing this?

- **designing influential web-based instructional resources and/or research instruments for use in film and/or media studies**

This 1993 piece is cross referenced on a fair number of cultural studies websites:

"Cultural Appropriation and Subcultural Expression: The Dialectics of Cooptation and Resistance." <http://www.rtvf.nwu.edu/studies/people/kleinhans/cult_and_subcult.html>
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[check URL--things have changed]